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The Record of the String World.

THE OFFICIAL ORGAN OF THE O.P.C.

Vol. IV, No. 42.

May 17th, 1910.

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Editorial.

It is with a real feeling of sorrow and deep sense of our loss that we record the passing of our great King.

EDWARD, THE PEACEMAKER.

Music, the Drama, and all the Arts, mourn.

The English Madrigal.

By C. L. STOCKS.

(Continued from page 55).

The Madrigal as Music.

Let us now consider the music to which this poetry was set. From this point of view the madrigal has the following characteristics:—

(1) It is polyphonic music contrapuntally treated, i.e., each part (treble, alto, tenor, etc.) sings a melody of its own, and the different melodies are combined by counterpoint so as to agree in harmony.

(2) It is written for three or more parts, and distinguished thereby from the 'solo' or 'duet.' Any number of voices may sing each part.

(3) It is one of the *ecclesiastical modes*, not in one of the modern keys. These modes were one of the features of ancient Greek music, which survived in England until the early part of the seventeenth century. Each mode consisted of a definite region of the diatonic scale. In theory the total number of the modes was 14, (7 Authentic and 7 Plagal), but for all practical purposes we may say that there were

7 modes, each starting on a different note and proceeding up the diatonic scale to the octave above. Despite the use of occasional 'accidentals' (which became more frequent in course of time), music written in these modes has an effect unmistakably different from modern music, and this difference adds to the distinctive flavour of the madrigal.

(4) The music is unaccompanied.

(5) The musical themes of each madrigal are few in number, and often treated at considerable length, with frequent variations of expression, 'waving like the wind' (as Morley says) 'sometimes wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate.' But throughout all the variations the stream of sound persists as a rule unbroken to the end of each piece.

We may define the madrigals then, as 'polyphonic vocal music, in three or more parts, in one of the ancient ecclesiastical modes, set to poetry of a definite character (usually amatory), and with a continuity of sound from start to finish.' This definition will enable us to distinguish the madrigal without difficulty from the part-song and the glee respectively.

THE PART-SONG.

The part-song, like the madrigal, is unaccompanied vocal music in three or more parts (with any number of voices to each part), but it has several features which mark it out as an altogether distinct class of music.

(1) The choice of subjects is absolutely unrestricted, and the words used in different part-songs reflect all the various moods of humanity. It follows that the high poetical level which is never deserted by the madrigal is not maintained consistently in the part-song; both words and music frequently become prosaic. The following words from Sullivan's well-known part-song 'The long day closes,' could never have formed the theme of a madrigal.

No star is o'er the lake
Its pale watch keeping,
The moon is half awake
Through grey mist creeping.
The last red leaves fall round
The porch of roses,
The clock hath ceased to sound,
The long day closes.
The lighted windows dim
Are fading slowly,
The fire that was so trim
Now quivers lowly.
Go to the dreamless bed
Where grief reposes;
Thy book of toil is read
The long day closes.

Of course it would not be fair to take these verses as the highest type of part-song poetry, but they are sufficient to illustrate our point that the part-song composer does not necessarily demand words of high poetical merit like the composer of madrigals.

(2) Melody is essential only in the upper part; and the part-song is practically a treble solo with choral harmony. In other words the polyphony of the madrigal has given place to unyielding homophony. There is, moreover, a well-defined rhythm throughout, to which all the parts respond together, and the result is that masses of harmony, which are rare in the madrigal, are frequent features of the part-song.

(3) Continuity of sound, which is a marked feature of the madrigal, is not found as a rule in the part-song. It is generally divided into separate verses with pauses between each, and there are sometimes further breaks inside the several verses.

(4) A few part-songs were written in the ecclesiastical modes during the madrigal era, such as Morley's 'My bonny lass,' which has been quoted above (this piece has the spirit of the true madrigal but must be classed as a part-song because of its musical form) and

'Now is the month of maying,' and Dowland's exquisite 'Awake, sweet love.' But the part-song proper is the product of a later age and is written in accordance with the modern key-system. In its modern development it is the child of Germany, based largely on the 'Volkslieder,' and its greatest masters have been Weber, Schubert, Mendelssohn, Brahms, and in England, Pearsall, ('Oh, who will o'er the downs'), Hatton, and Sullivan ('Oh hush thee, my baby.')

(To be continued).

'The Violinist.'

Herbert H. Hainton.

HERBERT H. HAINTON, leader and solo violinist, though of Welsh extraction, was born in London in 1877. He received his first violin lessons from his father, and so rapid was his progress that at 6½ years of age he created a sensation when he made his *début* at Ladbroke Grove Hall, Notting Hill; and it was as a prodigy that many of his highly successful public performances were recorded. On the advice of the late H. Weist Hill he became a student at the Guildhall School of Music, a step which has led him to success. He studied with George Palmer for two years, and then with B. Hollander for 11 years. As a student he won the Exhibition, given by the Corporation of the City of London, for eight years in succession, and the Exhibition given by the Worshipful Company of Salters, for two years. At the age of 19 he accepted the post of leader of the orchestra for George Alexander at the St. James's Theatre, which position he retained for seven years, since which time he has become a recognised orchestral leader. His appointments as principal violin include Queen's Hall, Bechstein Hall, Ranelagh Club (five seasons), Banbury Philharmonic Society, Norwich Philharmonic Society, Reading Free Church Choral Society, Exhibition Concerts, Scarborough; J. J. Jacob's Orchestra, Trocadero; Grand English Orchestra, Strathpeffer, N.B.; 'Castles in Spain,' 'Amasis,' 'My Darling,' 'Brewster's Millions,' 'Alice in Wonderland,' 'A Waltz Dream,' 'The Hon'ble Phil,' 'A Persian Princess,' 'The Islander,' etc.—a wonderful record. As a composer he has rapidly come to the front of late. His compositions are numerous and include a great number of orchestral works (mostly in MS.). His best known solos for violin and piano are 'Lied ohne Worte,' 'A Song of the Pines' (Romanze), and 'Polonaise in A.'





HERBERT H. HAINTON.



Pressenda and his School.

By TOWRY PIPER.

(Concluded from page 50).

A comparison of the earlier works of the two makers tends, in my judgment, to strengthen this view, and to lead to the belief that Pressenda may have obtained hints from him, instead of matters being the other way about. This, however, is merely conjectural on my part, and in the present state of my information I cannot pursue the matter further. The varnish on some of Despine's earlier instruments differs materially in appearance and texture from that used later. It is more opaque and resinous, and has a tendency to scale off, like that seen on some of Lupot's work and on that of some other makers, notably the second Egidius Klotz, who died in 1805. The fine finish observable in the better work of Pressenda and Rocca is lacking, but the vigour of the style is unmistakable enough, and the general ideas as to modelling, outline and sound-holes, are those of Guarneri del Gesù. In later work the maker's identity is less clearly defined, and the similarity to that of Pressenda becomes more pronounced. He is supposed to have worked until about 1851, but I cannot state the exact date of his death. He deserves a higher place amongst the roll of his contemporaries than has been hitherto accorded to him. Next, if not equal, in importance to Pressenda, is Joseph Antonio Rocca. He was a maker of rare gifts, and there are a few instances where in the matters of workmanship and appearance he surpasses his master. There are others where he sinks to the level of a common workman. He flourished from about 1830 to 1868, in which year he terminated his career ingloriously in Genoa (not Turin as is sometimes asserted), his body being recovered from a cesspool or open drain. Rocca could, and did, imitate most skilfully the characteristic features of many other makers, including Pressenda himself, but he did not, like the latter, adopt and adhere to a model of his own. As a legitimate copyist of del Gesù he has had few if any superiors, and in the best examples of this class every feature, including the head, is cleverly reproduced. It must not, however, be supposed that these copies aim at being fac-similes, like those of John Lott, Fendt, and in recent years, Voller. No one with any acquaintance with the subject could mistake them for originals. With the Pressenda copies the case is different, and they are difficult to distinguish from the work of that maker. The Strad copies, as observed in the

monograph on the 'Messie,' published by the Hills, are usually more or less on the lines of that instrument, but the finest I have seen, including a notable violin made in 1848, are not of that pattern. Rocca sometimes used mahogany for the backs and sides of his instruments, and I have met with a violoncello, a tenor, and two or three violins in which he employed this wood. He stamped much of his work on the blocks, in the backs, and in other places, and it is almost superfluous to remark that imitations of his well-known stamp are now-a-days to be found in all sorts of fiddles with which he had nothing to do. He used a variety of labels. In one frequently seen he states that he obtained medals at exhibitions in Turin, Genoa, London, and Paris. Most of his fiddles are dated from Turin, but he also worked in Genoa, and, as already stated, he died there. The tone of some of his finer efforts is quite exceptional, and the prices demanded for good examples have risen enormously in the last decade. I intended at the outset to say something more of Pacharel and one or two other less known makers of this school, but I have already exceeded the space limits originally contemplated, and must, for the time at least, take leave of the subject.

M. Gerardy's Recital.—It is no more than truth to say that Jean Gerardy, the mature artist, has amply fulfilled the predictions which were made not so very many years back, when, as a wonder-child, he astonished us all by his remarkable performances upon a bass well-nigh as big as himself. Breadth, fine phrasing, and sound musicianship are all there, the one fly in the ointment being an occasional tendency (observable in recent years) to force the tone, to bring from his most sympathetic of instruments more than its stamina will bear. This is most noticeable in certain passages on the A string, the hiss resultant upon over-pressure being sometimes audible at some little distance from the platform. But, when all is said, he is indeed a great player, and his visits to this country are always looked forward to. As musicians well know, the classical repertoire of the violoncello, as a solo instrument, is not very extensive, and that of the violin is frequently laid under contribution to eke out the deficiency. This was the case on Friday, May 6th, when the artist gave his recital at Bechstein Hall. The chief item in the programme was his own arrangement—heard for the first time—of Bach's Concerto in E, written first for clavier, and later arranged by the composer himself for violin. In this number,

which secured a hearty recognition, the soloist was supported by a competent body of strings from the Queen's Hall Orchestra, Mr. Kiddle being at the Mustel organ and Mr. Hamilton Harty conducting. It was played with consummate skill, the *adagio*, with muted accompaniment, being specially effective. The execution of the concluding *allegro assai* may be described as a 'tour de force.' Of the other items there is not space to speak in detail. Asked for more, at the end of the programme, M. Gerardy returned and played the Finale from Handel's well-known Sonata in A for violin. Mr. Harty was, as always, a sympathetic and helpful accompanist. There was a large but by no means overflowing audience.

T. P.

Edith Karsten.—On Primrose Day in the Memorial Hall, Miss Edith Karsten, the wonderful child violinist, and her concert party, assisted by local friends, gave an entertainment on behalf of the Woodford Jubilee Hospital. The feature of the evening was undoubtedly the violin playing of Miss Karsten, a child of 11 summers, but with the abilities of a person double that age. Her technique was marvellous, and the manner in which she brought forth the full rich tone from her violin was a surprise to all. Her first selection was 'Concerto,' by Rode, 'Fantasia Appassionata' (Vieuxtemps), and 'Premier Mazurka' (Drdla), which latter must have been a severe test of her abilities. Nevertheless, she executed these numbers in an artistic manner, the double stopping and harmonics being most accurately played, although she had no music to guide her, but played from memory. She acknowledged the ovation by giving clever performances of 'Hej Haj' (Drdla) and 'Styrienne' (Alard), respectively. This gifted child has a future before her, and under the careful tuition of Herr Dittmar, her master, should hold a prominent position in the musical world.

Schumann Commemoration.—At the Classical Concerts Society the first of a series of three events in commemoration of Schumann's birth was given at Bechstein Hall on April 13th. Miss Mathilde Verne, Mrs. Carl Derenburg (Miss Ilena Eibenschütz), and Mr. Leonard Borwick were the pianists. The 'cellists, Mr. Percy Such and Mr. Darbyshire Jones, of whom we give a portrait, were responsible for a good performance. The programme also contained the Pianoforte Quintet in E flat, played by Mrs. Carl Derenburg and the Ackroyd string quartet party. The souvenir programmes added to the interest of the occasion.

Robert Pollak.

TO achieve the distinction of a premier position, a violinist of to-day must truly have phenomenal gifts. Herr Robert Pollak, has achieved unqualified success abroad, and his appearance here is all the more welcome from the fact that his grandmother on his maternal side was an Englishwoman. This mixture of British blood with the Hungarian and Czech has resulted in giving to the world an artist possessing the combination of the musical gifts and the temperament of these races with the well-balanced intellect usually associated with the Anglo-Saxon. Herr Pollak has all the qualities of the great artist, and his playing is so impressive that our eminent conductor, Mr. Landon Ronald, who recently heard him while in Switzerland, immediately engaged him for his orchestral concerts in Birmingham in May.

He was born in Hungary, in a small town near Vienna, whence his father migrated seven years afterwards. Here the parent engaged in commerce, and, being a man of decided ability and enterprise, soon won success. His ambition, however, outran his prudence, and he came to financial disaster, and met his death when the subject of this sketch was nineteen years of age.

Herr Robert Pollak had always from his earliest years evinced a passionate desire for music. He was allowed to take a few lessons on the violin, but his father decided that he must enter the business, and insisted on his son banishing music from his life. The longing to become a votary of the art was always with him, however, and his dislike for the routine of commercial activity made him very unhappy.

When the constraining influence was removed he had a severe struggle with what the world looked upon as filial duty and his own impelling desire to become a musician. He decided to test the quality of his gifts by asking the authorities of the famous Leipzig Conservatorium for their opinion on them. This was so emphatically in favour of his adopting a professional career that his struggle was renewed with consuming force. He found his own natural aspirations completely justified, but the thought that his mother depended upon him for her support led to his decision against his own convictions.

Alone in the northern city which has played such an important part in the lives of many of the world's greatest musicians, he reluctantly made his decision. He had a return railway ticket to Vienna, but no money with which to purchase food. He wrote a letter to his mother saying that he would come back



ROBERT POLLAK.



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and do his best for her. Then it came over him with irresistible force that he had made a mistake, and he determined to make a race for home with the letter. If he arrived first he would intercept it and take up the life he cherished; if it reached his mother he would abide by it. No one can know the anxiety of those hours in the train and the long walk to their home in the suburb. He felt with all the acute sensations of the Hungarian temperament that his fate hung in the balance, and it was with a welcome confirmation of his desires that he outran the postman. His mother at first bitterly resented his action, but became reconciled, and through her sister's husband succeeded in insuring young Pollak two years' study at the institution where his talent had been so fully recognized.

His progress was exceptional, and he became a great favourite in the Conservatorium, and in the two years acquired a thoroughly sound training, leaving his Alma Mater with a distinguished record. At this time he met the eminent violinist, M. Henri Marteau, then of the Geneva Conservatoire, but who was afterwards chosen to succeed Dr. Joachim at the Hochschule in Berlin. Under his tuition the young artist acquired the wonderful bowing of his master, and rapidly developed that musical taste and individuality of style which will give him an honoured place among his contemporaries. He was made a professor at the Swiss institution, and through his knowledge and enthusiasm became very popular with the students. When M. Marteau was absent on his concert tours young Pollak was specially chosen to teach his classes.

In this congenial atmosphere he has acquired a large repertoire of the classics and the best examples of modern composers, and his interpretations of these are imbued with sound musical perception and the highest ideals. He was specially selected as the violinist to interpret the works of the native composers at the Swiss National Festival last year, and achieved a great artistic triumph. He was invited to give a recital in the famous concert hall in Vienna where he had heard all the great violinists, and the warmth of his reception was a source of encouragement to him. In Berlin, too, he was acclaimed an artist of distinction, and his recitals in other music centres like Prague, the home of Sevcik, and Frankfort, have all resulted in high praise being bestowed upon him. The new violin concerto in E minor, 'Poème Symphonique,' by M. Jacques Dalcroze, played here for the first time by Robert Pollak at his concert at Queen's Hall on May 3rd, illustrates the succeeding phases of an artist's life, graphically depicting the

discouragements, leading almost to despair, and the gradual triumph through achievement during the unfolding of the career of one imbued with the highest ideals. The work is in two movements, marked, 'Dal largo doloroso al doloroso appassionato' and 'Dal moderato con ritmo ostinato all'allegro con gioia.' The composer has secured some original rhythmic effects which are highly interesting, and the orchestration is appropriate throughout, changing in colour with the different moods, from the sombre, almost tragic, to the triumphal climax, in which the rich hues of the full modern orchestra are employed with the happiest results.

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Violin Making.

By E. HERON-ALLEN.

(Continued from page 27).

The tools required for a violin-maker's equipment are primarily those which may be found in any cabinet-maker's workshop, but these must be supplemented by adding others which may be said to be peculiar to his art. First among these are toothed and straight-edged oval planes, which he may, and generally does, possess in many different sizes and many different degrees of curvature as regards the under surface. But one generally finds that he uses one or, at the most, two oval planes all the time. (In this respect there would appear to be an affinity between violin-makers and golf-players). Secondly, scrapers, which are pieces of steel blade, one side of which is curved and the other straight, both sides being sharpened to a fine edge.

Thirdly, the violin-maker's knife, which is a long steel blade, comparatively thick on one side and sharpened obliquely to a point on the other side, like the knife of a guillotine. Fourthly, the bending-iron, which is adapted for making either broad curves, like those of the upper and lower bouts of the violin, or sharp curves, like those at the upper and lower corners of the inner bouts. Fifthly, the gauging-calipers, which are used for determining and measuring, as the work proceeds, the thicknesses of the back and belly. These are of various patterns, and each maker as a rule introduces modifications of his own. Sixthly, about three dozen violin screws. These are for clamping the back and belly to the sides when they are primarily fitted and finally glued. Seventhly, the purfling gauge, which is a small and delicate form of the ordinary carpenter's gauge, used for tracing the boundaries of the grooves which are cut round the outline at an even distance at the edge of the instrument, which are to receive the purfling. A form or purfling-tool has been introduced for drawing both of these lines together, but they seem to me to lack the 'sympathy' in the hand of the older wooden gauge. It may be said in this place that certain violin-makers and dealers, make a speciality of supplying the wood, tools, and general paraphernalia required by the violin-maker.*

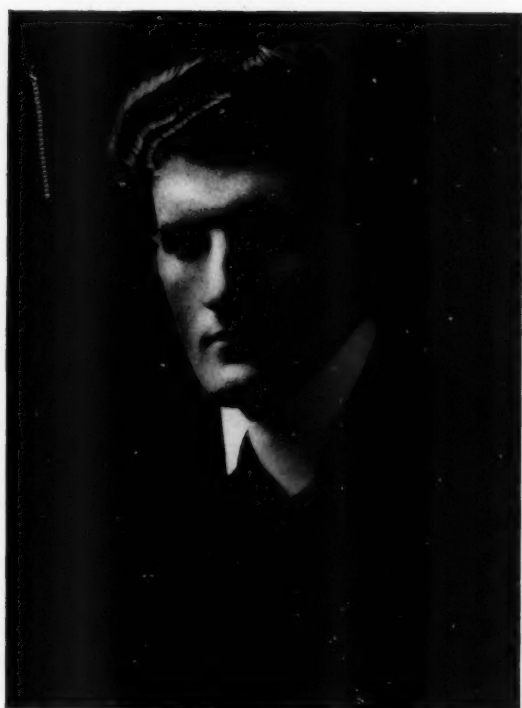
Violins are made upon moulds, and these moulds are of two types, known respectively as the 'outside' mould and the 'inside' mould. The 'outside' mould is a slab of wood whose diameter is precisely the depth of the interior of a violin; that is to say, that it is $1\frac{1}{2}$ inches thick at the lower bouts, and $1\frac{3}{8}$ of an inch in the upper bout, that being the gradation in the height of the sides of a violin when finished. On this plank the exact outline or model of your violin must be traced with a fine point, and when this is done a second line drawn inside it, right round, at a distance of $\frac{3}{16}$ of an inch from it, which will give you the precise outline of the size of the fiddle without the back or belly. Accessory to this mould are six blocks, known as clamping blocks, which precisely follow the extreme curves of the upper, inner, and lower bouts. These are lined with cork on the side which fits inside the moulds, and so hold the side strips of maple in the mould when bent and fitted. The 'inside' mould is so called, because the sides of the violin are shaped and fashioned round its outline in contra-distinction to the 'outside' mould, in the use of which the sides of the fiddle are shaped and fashioned round its inside. (In this respect

* Messrs. Hart & Son and Mr. Joseph Chanot,—Ed.

violin moulds bear an affinity to Irish cars). The 'inside' mould is an apparently solid block or plank of wood, formed of a plank $\frac{3}{4}$ of an inch thick and one $\frac{1}{2}$ an inch thick, fastened together and planed down to precisely the same diameter as the 'outside' mould, and being of exactly the guitar-shape of the *inside* of the violin without its linings or blocks. The clamping blocks for this mould are the reverse of those used with the 'outside' mould, and are designed, four of them, to hold the side-strips closely to the outside of the mould at the upper and lower (or top and bottom) bouts of the instrument, at the corners of the upper and lower bouts, and two of them following the curve of the inner bout. To the 'inside' mould, as before, belongs a set of arching models; that is to say, strips of wood showing precisely the bulge of both back and belly across the upper, middle, and lower bouts. These must be accurately taken from the instrument being copied, and each set of arching models must be kept religiously as a part of its own particular mould, and labelled accordingly.

To construct a violin by means of the 'outside' mould, the first thing is to smooth the strips of wood for the sides to $\frac{1}{16}$ inch, and cut them the right length; that is to say, two pieces $7\frac{1}{2}$ inches long for the upper bout, $5\frac{1}{2}$ inches for the centre bout, and $9\frac{1}{2}$ inches for the lower bout. They are now ready for bending, having been first protected from accident by being covered at the ends with a folded strip of linen glued over them. The bending iron is then heated, and when it is just hot enough slightly to singe a strip of waste wood, the strips are bent as nearly as possible to the curves shown by the inside of the mould, beginning with the centre bouts, and ending with the upper and lower bouts. When this has been done the protecting strips of linen are removed; the ends of the strips are cut square, and the sides are clamped into the inside of the mould by means of the clamping blocks, being excessively careful that the two ends of the lower bout make a perfect join at the exact centre of the bottom of the instrument. So much care is not necessary at the top of the instrument, as the rib pieces at this point will be cut away in fixing the neck. The upper and lower blocks are then fixed, and consist of two pieces of fine, even-grained pine, cut 2 in. long, $\frac{7}{8}$ in. broad, and $1\frac{3}{8}$ in. deep. The inner surfaces which are to go against the sides must be shaped exactly to the curve of the instrument, in which they are fixed with glue. The inner bouts are then bent, an operation which, by reason of the sharpness of the





DARBYSHIRE JONES.

curves and the fact that there is no material to spare at either end, is one of great delicacy and precision. When they are cut, and the protecting linens removed, the ends must be bevelled to an edge so as to fit precisely against the ends of the upper and lower bouts in the corners, and the inner bouts are then clamped to the moulds as before.

(To be continued).

Auction Prices.

At Messrs. Glendining & Co.'s Argyle Galleries, on April 27th, the following prices were realized:

Viols by Jean Baptiste Vuillaume £32, labelled Januarius Gagliano £11, Nicolas Amati £38, Charles and Samuel Thompson, £5 15s., branded Turner £3 5s., Jean Baptiste Vuillaume £25, H. Derazey, with silver mounted bow by Lupot, in case £12 12s., attributed to Gagliano £6, labelled S. A. Marchi £5 10s., Joseph Rocca £5 5s., Charles Harris £6 15s., Charles Sommy £6.

Violas by Andre Castagneri £13 5s., labelled David Tecchler £6 15s.

Cello by Lockley Hill £8 5s.

Darbyshire Jones.—Both Mr. Darbyshire Jones and Mr. Louis Edger, who are engaged with presenting the violoncello and pianoforte sonatas of Beethoven and Brahms, are accomplished instrumentalists. Beethoven's Second Sonata in D, Op. 102, and Brahms example in F major were included in the programme.

'Het Residentie Orkest.'—The Hague Permanent Orchestra made their first appearance at the Queen's Hall on April 7th, and is entirely composed of professors, ex-students, and students of The Hague Conservatoire of Music, and was founded 15 years ago by their present conductor, Dr. Henri Viotta. The orchestra came to us with a great reputation, and received a high testimonial from Dr. Richard Strauss, who praised them for their perfect rendering of 'Elektra.' The tone of the strings is clear and penetrating, and that of the wood-wind of a peculiarly soft and mellow quality, while the balance is so nicely adjusted that the *ensemble* is complete. Dr. Viotta is evidently a conductor who has ideas of his own. He threw a new light on Bach's Third Brandenburg Concerto by securing a reading free from pedantry, and marked by a lyrical character that brought out the tone and capabilities of the strings. Dr. Strauss's vivid symphonic poem, 'Tod und Verklärung,' was well performed. By her brilliant performance of the solo part of the Mendelssohn Concerto, Miss May Harrison gave another proof of how her style has ripened and her gifts developed.

Margarita Allardice Witt.—Miss Margerita Allardice Witt, who comes from the Argentine, and who appeared for the first time in this country at Bechstein Hall as a violinist, has studied with Michael Press, of the Russian Trio. Her programme included Corelli's 'La Folia Variations,' Max Bruch's 'First Concerto,' and Wieniawski's 'Faust Fantasie.' The general character of her playing during the recital showed talent which should be further developed and lead her far.

Formation of a New Orchestra.—With the object of reviving many fine orchestral works of the early seventeenth and eighteenth centuries, which have been long forgotten, the 'Bechstein Hall Orchestra' has been established. It is proposed to revive neglected compositions of Bach, Gluck, Cherubini, Mozart, Haydn, Schubert, Rameau, Couperin, and also to perform works of past and present English composers. Orchestras with a similar purpose have been formed, and proved very popular, in Berlin, Vienna, and New York.

Misses Rosenthal and Thompson.—Miss Adele Rosenthal, a pianist, who has played upon the Continent, and Miss Eveline Thompson, a pupil of Ysaie, made their first appearance in London at the Æolian Hall on April 16th. Miss Thompson played the brilliant passages with plenty of swing and technical proficiency, though her tone in the more tender passages was not so good. The two players joined in Grieg's Duet for violin and piano.

Misses Emily Breare and Effie Kalisz undertook the programme of the Chappell matinée recital at the Æolian Hall on April 15th. The former has achieved considerable fame in the Midlands, while the latter a twelve-year old pianist, has already won an enviable reputation in London. Miss Breare hails from Yorkshire, and bears the dual distinction of having accompanied the Sheffield Choir on the Canadian tour, organised by Dr. Charles Harriss, as principal soprano, and having been selected in the same capacity for the forthcoming South African Festival in July. The clear, bright tone of her soprano voice is typical of the north. The young singer, happily, is not afraid of her mother tongue, and to hear Liszt's 'Du bist wie eines Blume' sung in English with such natural grace did not injure its lyrical beauty. Miss Effie Kalisz contributed a Prelude and Fugue from Bach's '48,' two pieces by Scarlatti, and three by Schumann, all of which displayed the extraordinary powers of the little artist. But her brilliant and forcible account of Liszt's physically exacting Polonaise in E was the most notable of her performances.

Eros.

O! Love! whose pearly wings are tipped with gold,
Whose arrows burn like flame!

Unstring thy bow, we care not to behold
Thy radiant face again.

Thou smilest, and from out the purple height,
O clouds diaphanous,
There shineth down a bright and glorious light

Only to dazzle us.

Thy rich red lips offer us kisses sweet,
On lip, and cheek and brow,
Thou movest forward with white shining feet
To meet and greet us now.

Ah! turn thy face away! Unstring thy bow,
Leave us in peace once more!

When once thy dart has pierced our heart, we know
Peace has fled evermore!

And though most bright thy sunny, clustering locks,
Thy rare and haunting smile,

That seems most tender, but which only mocks,
And would the heart beguile—

Yet art thou cruel—cruel as stern fate—

Thy darts are tipped with fire!

Thou hast 'all power, all prophesy, all hate—
All that men most desire.'

Into our cup of life thou scatterest flowers,
Purple, and white, and red;

Thou lingerest with us through youth's golden hours—
The years pass—thou hast fled!

So steal away, O Love! to thine own place,
Hurl not thy barbed dart;

Take with thee all thy witchery and thy grace—
Depart, O Love! depart!

EMILY A. HILL.

The Balalaika, the strange three-cornered guitar of the Russian peasant folk, is said to be the simplest instrument in the world to learn. The newly formed band of performers on this instrument, at the Queen's Hall, on April 16th, gave a public concert. The majority of the players were English and members of the Coldstream Guards' Band. However, their conductor, Prince Tschagadaeff, was soloist in the original Balalaika troupe, and his virtuosity on the instrument was shown in two solos. One of the most favoured effects is that of making a gradual crescendo and then dying slowly away again.

The balalaikas have a particularly appealing tone when played pianissimo, the sound of the plucking of the strings being then not so apparent. Among the pieces played were the 'Yamsbick Dance' the 'Volga Boatmen's Song,' the 'Russian Wedding Song,' and Abt's 'Serenade.' Baron Jervis Scalisi played his own pianoforte compositions with considerable skill. Miss Gertrude Hember was the vocalist.

Mozart Society.—The concert of Saturday afternoon, April 16th, was in the capable hands of the Petherick Quartet, except that owing to her prolonged illness the place of Miss Eveline Petherick was taken by Miss C. A. Brousil, who proved an efficient substitute. The programme opened with Mozart's Quartet in E flat, followed by Miss Leila's excellent rendering of Paolo Magni's song 'Quel bel core,' in spite of a cold. Miss Ada, whose work as a pianist is beyond all praise, played Sibelius' 'Romance' and Rhene-Baton's 'Prelude.' Chopin-Servais' 'Nocturne' in E flat was played with no less skill by Miss Dora, 'cellist. Miss Leila sang Herr J. H. Bonawitz's charming aria, 'Summer wind so soft and low,' accompanied by the composer. The concluding item was Beethoven's 'Op. 16 in E flat. There was a large attendance, and great enthusiasm was evinced at the ability of the members of the Quartet. The next concert will take place on May 21st, and on June 18th there will be a Schumann recital in commemoration of the hundredth anniversary of that master's birthday on June 8th, 1810.

Cut Leaves.

Published by **Elkin Matthews**, Vigo Street, W.
'Bubbles,' by Catherine Bondinot Atterbury, p. 1-48; paper covers. 1/- nett. 1910.

A little collection of verses, of which we like much the portion entitled 'Bits of Nature'; the others are decidedly not inspiring.

'Stephan George,' selection from his works, translated into English by Cyril Scott, 1910. The Vigo Cabinet Series. 1/- nett. p. 1-64.

We are glad to see this little work, as it gives us insight of a personality who has created a new form, endowed verse with new colour and sound, and extended the possibilities of expression in the German tongue.

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'Analysis of J. S. Bach's Forty-eight Fugues' (Das Wohltemperirte Clavier), by Ebenezer Prout, B.A. London, Hon. Mus.D. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Edited by Louis B. Prout, A.R.A.M. 2/- net. p. i-x, p. 1-90, linen cover.

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Answers to Correspondents

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 3, Amen Corner, E.C.

MANCHESTER.—We have again had to keep back letters re 'Les Guarnerius', we propose after this issue to give some earlier ones.

INVERNESS.—We have not heard of anything further re the Haddock Collection. Messrs. Glendining, who hold monthly violin sales, might send you their catalogue each month if you wrote them, in case they have. You would then be sure of not missing an opportunity to at any rate see these instruments.

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| Elegie | ... Ernst | Merry Peasant | Schubert | Ye Banks and Braes ... | D. Palmer |
| Faust | Gounod | Marche Militaire in D | | | |

Handel Society.

The brilliant concert at Queen's Hall on the evening of May 4th opened with Dvorak's overture, 'Mein Heim' (op. 62), in which the Czech national hymn, 'Kde domov můj' ('Where is my home?') is treated in various forms most agreeably, and especially in the final triumphal movement. (See the recent article on 'Slav Songs' for remarks on this hymn; the programme comments on Tyl's verses scarcely do justice to the popular poem and melody). The famous Bohemian composer was also represented by his majestic 'Te Deum,' written after his sojourn in America. The opening displayed the excellent power and *ensemble* of the strong chorus and orchestra. Madame Le Mar's clear, well trained voice was heard as soloist in the passage beginning 'Sanctus, sanctus, sanctus,' and Mr. William Higley took up the solo at 'Tu, Rex gloriæ, Christe,' both artistes singing together from 'Dignare, Domine' onwards. The soloists worked admirably, as it must be remembered that few could have held their distinctive position as well in company with the chorus and orchestra. Previously, Mr. Higley sang the solo in Dr. Walford Davies' setting of Milton's 'Ode on Time' (op. 27), first performed in a London concert Hall. The second part opened with Handel's Grand Concerto (No. 9) in F major (1st violin, Mr. Arthur Beckwith; 2nd violin, Mr. Basil Hindenberg; and cello, Mr. R. V. Tabb). We understand that this delightful work has been unaccountably passed over. Of the five movements it is difficult to say which we most enjoyed, unless it was the final allegro. Another source of pleasure was Madame Le Mar's rendering of 'L'amero' from Mozart's 'Il Re Pastore,' Mr. A. Beckwith accompanying with the violin obligato. As was to be expected, the enthusiastic audience were accorded a repetition. To this point the conduction was in the hands of the master musician, Mr. S. Coleridge Taylor, musical director and conductor to the Society. The concluding item was Mr. Gustav von Holst's setting of the old English ballad, 'King Estmere' (op. 17), conducted by himself. This composer has written songs, part-songs, and the orchestral work, 'A Somerset Rhapsody.' The able organist was Mr. E. G. Croager, A.R.A.M. It has seldom been our good fortune to enjoy such a superb concert. For the sake of enquirers it may be mentioned that the secretary of the Society—of which T.M. the King and Queen are patron and patroness—is Mr. P. G. L. Webb, 12, Lancaster Gate Terrace, W. The President

is Sir C. Hubert H. Parry, Bt., Mus.D., and the vice-presidents are the Right Hon. A. J. Balfour, M.P., Dr. W. H. Cummings, and Viscount Gladstone of Glanark. The object is the practice of classical, vocal and instrumental music; weekly practices are held—the Orchestra on Tuesdays and the Chorus on Thursdays—at the King's Weigh House, Thomas Street, W.; and the membership comprises ladies and gentlemen of the highest talent and ability. F.P.M.

Bogea Oumiroff.—It was with much pleasure that we had the good fortune to hear Mr. Bogea Oumiroff's vocal recital on May 3rd. The artiste was in excellent voice, and sang with that complete sympathy and intonation which is his great charm. In the first group of songs the best rendered were Schubert's 'Nacht und Träume' and Lully's 'Bois épaïs,' the latter given with much dramatic power. Dvorak was represented in the Czech songs, 'Hymn of love' and 'When my old mother' (by request), and in these especially (Mr. Oumiroff's native tongue) the singer was heard to perfection. In the last group of songs (from the Moravian) 'The cuckoo' was very charming, and called forth an encore, as was the case with the 'Military song.' Mr. Bienvenido Socias, in addition to his duties of accompanist, gave some very acceptable pianoforte solos with marked success; these included Mozart's Sonata in C major, Chopin's Prelude in D flat, and a fine and inspiring Spanish dance, 'Seguidillas' (Albeniz). Several encores were demanded, and the afternoon's entertainment proved a decided success.

W.R.M.

A Clerical Corney Grain.—Those who attended the Collisson-French recital at Steinway Hall had a novel experience. Dr. Houston-Collisson, the assistant priest of St. Stephen's, Twickenham, appeared with Mr. Percy French in a humorous recital. Dr. Collisson is a pianist of amazing technique, and his gift of refined drollery kept the audience in a ripple of merriment all the afternoon. With his collaborator he provides a performance on the Corney Grain method. Dr. Collisson sang comic songs at the piano—his own compositions—and Mr. French illustrated them pictorially. Dr. Collisson is a comedian of the first order; and in the final with Mr. French he showed how to provide a skit without bordering upon ill-nature or vulgarity. Dr. Collisson states that all the proceeds of his entertainments are devoted to charity, and in his forthcoming tours through the Riviera and Central Europe he will work on behalf of the Waifs and Strays.

Balliol College Musical Society.

During a brief visit to Oxford we had the opportunity of hearing the 547th concert of this distinguished musical society, held on Sunday evening, April 24th, the opening of the term. On many previous occasions we have been privileged to listen to Balliol concerts, deservedly popular with University men and their friends on account of their high efficiency and the select talent appearing. The singer was Miss Gladys Honey, possessor of a clear soprano voice, managed with considerable skill. Her songs were of recognised difficulty of execution, but Miss Honey rendered them with admirable facility, viz.:

| | | | |
|-------|---|-----|----------|
| Arias | { 'Je suis encore tout étourdie' (Manon) Massenet | ... | Handel |
| | { 'Lusinghe più care' (Alessandro) ... | | Sullivan |
| Songs | { 'Orpheus with his lute' ... | | Purry |
| | { 'Whether I live' ... | | |
| | { 'The maiden' ... | | |

For encores the vocalist gave 'I know a bank' (Liza Lehmann) and 'Irish Folk Song,' arranged by Foote. Mr. H. G. Ley presided at the organ and displayed masterly ability in the soli:

| | | | |
|-----------------|---|-----|------|
| Choral Preludes | ... | ... | Bach |
| | 'Schmücke dich, O liebe Seele' | | |
| | 'Herr Jesu Christ, dich zu uns wend'. | | |
| | 'Kommst du, mein Jesu, von Himmel herunter' | | |
| | 'Wachet auf' | | |

Two Choral Preludes on 'Es ist ein Ros' entsprungen' and 'Herzlich thut mich verlangen' ... Brahms

Andante tranquillo (on the hymn-tune 'Bedford') ... Harwood

Larghetto in F sharp minor ... S. S. Wesley

Prelude in E flat major ... Stanford

Canon in B minor ... Schumann

Mr. R. H. Ehrenbacher, pupil of Dr. Ernest Walker, promises to make a skilled pianist, his contributions being the soli:

Rondo in E flat major ... Weber

Notturmo in A flat major (Liebesträume, No. 3) ... Liszt

In response to merited applause he gave Rachmaninoff's Prelude and a familiar piece of Chopin. The piano accompaniments were played by Dr. Ernest Walker, a master musician and director, to whom we would express thanks for kindly attention. The concert concluded, according to custom, with a chorale sung generally, that chosen this evening being Croft's setting of the hymn, 'O worship the King.' F.P.M.

Rudolf Weinman and Paul Schramm, assisted by the Queen's Hall Orchestra, made a reappearance in Wieniawski's Violin Concerto, No. 2, in D minor. Play by Weinman was marked by a certain refinement and taste. Mr. Paul Schramm, who is a pupil of Leschetitzky, made a first appearance in England. His performance of Tchaikovsky's B flat minor concerto showed a brilliant technique.

Ernest Schelling.—Chopin recitals, well rendered, as a rule bring good audiences, and that given by Mr. Ernest Schelling on April 12th proved to be no exception to the rule. Opening with the Sonata in B minor, with its fine graceful movements, we had the pleasure of hearing one of the popular ballads in F major, dedicated to Schumann, and described as less artistic than some of the other ballads, but equally imaginative and intellectual. The ballad in A flat, composed in 1841, proved very attractive, and was performed, as were all the items, with a thorough understanding and appreciation of the delicacies and many intricacies. Two mazurkas (op. 33 and 56), also a finely rendered Nocturne (op. 62, B major), brought forth considerable applause. The programme included also a fascinating Chant Polonais and a Scherzo. Mr. Schelling at each appearance was greeted enthusiastically and was called upon for an encore—Chopin's charming Valse in E flat. W.R.M.

Lewisham Choral Society.—The nineteenth season of this Society gave an opportunity for all lovers of music to hear Gounod's 'Redemption' at the Blackheath Concert Hall, magnificently rendered. The conductor, Mr. Frank Idle, is indeed to be congratulated on a wonderful performance. The principal violin was George H. Wilby, and the orchestra contained eight 1st violins, eight 2nd violins, four violas, four cellos, two contra basses, one harp, and numbered 50. The vocalists were Madame Mary Conly, Misses M. Gathore, M. Lewys, Messrs. C. Gibbs and T. Bates.

Lincoln College of Music.—A concert by the students on April 8th enabled one to judge of their progress under Miss Gertrude Foster's talented supervision, and the results were indeed good. Of no one could this be said with more truth than of Miss Dorothy Lambert, who played Max Bruch's Violin Concerto in G minor with an assurance, facility and beauty of tone that won her an ovation. Miss Gwendolen Roe was heard to great advantage in two Chopin pieces, and Miss Jennie Young gave a fine account of the Paganini-Schumann Caprice No. 3; while other pianoforte solos, duets and quartets were played by the Misses Lilian Fenton, Minnie Bell (Princess Christian scholar), Annie Phillipson, K. Booth, Gertrude Lodge, Gladys Newsom, Helen Akenhead, Hilda Pepperdine, Madeline and Marjorie Lambert, and Kathleen Pitcher. Songs were sung by the Misses Gwendolen Hancock, Evelyn Cartwright, and Richardson; choruses expressively rendered by the Sight Singing Class, and Miss Margaret Goodliffe recited.

'Les Guarnerius.

To the Editor of THE CREMONA.

SIR,

I am very glad to see that your reviewer has had the courage to say something in favour of Mr. Petherick, whose contributions never fail to interest. Can not you get the latter to write for your valuable journal a series of articles, as he used to do in a paper called 'The Strad'?

Believe me yours truly,

Tunbridge Wells.

E.M.

SIR,

At the outset of his review your anonymous contributor says, in so many words, that M. Pougin's book is not reliable in its facts, and in the next sentence instances that 'Mr. Petherick has settled that Joseph Guarnerius was the pupil of Gisalberti,' etc. It is a clear case of *post hoc ergo propter hoc*, and I have in no way distorted the words used, as anyone who reads them may plainly see. I made no reference to the books on Stradivari, respectively published by Messrs. Hill and Mr. Petherick, or to their relative merits; nor was it necessary to my argument to do so. If it be worth their while to go into that matter, Messrs. Hill are, I fancy, well able to take care of themselves. In the expression, 'best authorities on this side of the Channel,' I certainly include, amongst others, some of our well-known dealers, whose opinions and qualifications it is childish to affect to ignore. It is equally childish to juggle with words on the question of violas made by Gaspar da Saló. M. Pougin included in the Camposelice collection an 'alto' by him, meaning—as anyone reviewing a French work should have known—a viola. If J.R.D. understood this to mean something else, that points at least to sciolism, but in no way justifies the impugning of M. Pougin's accuracy, or the absurdly sweeping assertion that da Saló is not known to have made such instruments. The sentence, 'that da Saló did not make any altos is beyond proof,' is somewhat cryptic, but if it means that it is incapable of proof, I take leave to reply that it can be satisfactorily proved to any but the meanest intelligence; and this notwithstanding anything which may have been decided in the law courts, *en passant*, as J.R.D. pleasingly puts it. I note that he would like me to enlarge further upon his review, but I have steeled my heart against his would-be sarcasms, and am equally proof against his blandishments. Some, but certainly not all of the best 'fakers' do, I believe, live in or near London, and it is interesting to find something upon which we are within measurable distance of agreement. There are, however, some exceedingly skilful 'fakers' in Italy, though—wonderful to relate—J.R.D. does not know it! I note, further, that 'the Italians never have been even good copyists,' and accept the dictum as a fair sample of the writer's critical acumen. Finally, I would observe that there can be no question of good or ill grace, on my part, in commenting upon Mr. Petherick's lucubrations; and the fact that he engraved the blocks referred to, to the satisfaction of all concerned, has no

bearing upon the matter. Nothing I have written can fairly be construed into a personal attack upon a gentleman who is quite unknown to me, whose enthusiasm and literary industry are undoubted, and who, whatever may be thought of some of the views he professes to hold on the subject of Guarneri, at least puts his name to them, and does not take shelter in anonymity.

I am, Sir, yours, etc.,

Wimbledon,

TOWRY PIPER.

April 19th, 1910.

[We place this letter next as it continues an argument, and hold others over again for want of space.—Ed.]

May Harrison.—Miss May Harrison's recital at Queen's Hall on April 30th was quite as successful as the former ones which it was our good fortune to attend. The programme provided called for considerable demands on the capabilities of the artiste, and Miss Harrison met all the intricacies of the repertoire with her customary ease and skill. The reception given to her was hearty and enthusiastic, and her performance of Tartini's 'Trillo del Diavolo' left nothing to be desired, while her fire and vigour brought forth considerable applause. The Beethoven Sonata (C minor, op. 30) was a fine piece of work, and the Adagio—one of the most beautiful of melodies—was given with a marvellous depth of tone and expression. Two pieces of Suk, viz., Ballata in E minor and Appassionata, were performed for the first time; both are decidedly Hungarian in character and of great charm—the latter a fine, bold, spirited composition. Miss Harrison closed her programme with Paganini's Air with eleven variations, unaccompanied. In this performance the artiste appeared quite at her best, and made light of the many difficulties. Miss Harrison should have a very bright future before her. Two encores were given, following a most enthusiastic ovation. Mr. Hamilton Harty at the piano proved himself, as usual, a most capable accompanist. W.R.M.

Lajos Munczy.—At Budapest, on April 19th, the 'King of Gipsy Violinists' died at the age of 63 years, leaving property of the value of about £90,000. He had played before nearly all European monarchs, including King Edward, and was a particular favourite of the late Empress Elizabeth, who used to listen to his music for hours at a time, and gave him many costly presents. A great part of the violinist's fortune came from the jewellery which ladies of the Hungarian aristocracy used to tear off and throw at him when they were carried away by his passionate playing of the wild melancholy Hungarian national tunes and dances.

Our Music Folio.

Under this heading occasional reviews of music will appear.

Published by **The Orchestral Publishing Co.**,
No. 22, Leicester Square, W.C.

'The London Valse for Piano,' by Alec Davies. 1/4 nett. A new waltz founded on the 'Chimes of Old St. Paul's.'

'Vive le Roi,' for Piano, by Herbert H. Hainton. 1/6 nett. A fine march with a pompous movement in the middle, and a charming piccolo solo.

'Mosaics,' by Frank Kent. 1/4 nett. Two little pieces for the piano. (1) 'Allegretto,' (2) 'Andante con moto.'

'A Darkie's Lullaby,' written and composed by Beatrice Poirin. 1/6 nett. A charming coon song.

'Absence,' words by Anon, music by Malcolm Gray. 1/8 nett. A beautiful song—

'The day wears on, the evening lone comes up
across the misty lea;

I watch the stars as one by one they glimmer . . .
The peace of heav'n seems strangely near;

I kneel beneath the moonbeams clear . . .
Praying . . .

'Fleurs d'Orange,' for piano, by Willem Busé. 1/6 nett. A nice waltz.

'Gentlemen, "The Ladies,"' words and music by Alec Davies. 1/4 nett. A song for the 'toast' after dinner.

'Come Weal or Woe,' song with organ accompaniment, by Robert Arthur Hodgson. 1/8 nett. Words by 'Incognita.' We think the words, or some part of them, are from an old ballad. The music suits the words.

'Romance' in D for violoncello (or violin), by Alfred J. Dye. 2/6 nett. A welcome addition to 'Compositions for the Cello,' and we are glad to see it.

'Come to me, Marjorie,' words by Brice Fennell, music by Charles Osborne Williams. 1/4 nett. A charming song.

'Una Memoria,' for the violoncello (or violin), by Alexis Leman. 1/8 nett. Another welcome 'cello solo with piano accompaniment. Easier than Alfred Dye's 'Romance.'

'The Ship Afloat,' words by Allan Cunningham, music by Chas. Seelig. 1/4 nett. A good song on 'Our heritage the sea.'

'Won't you forgive?' words by Brice Fennell, music by Jessie Manning. 1/4 nett. A sad and beautiful song.

'Lied Ohne Worte,' by Herbert H. Hainton. 1/4 nett. A solo for violin or cello. Quite good, but not over easy, with a cadenza for the violin.

'The Dew Fairies,' written and composed by W. H. Richardson. 1/4 nett. A dainty and charming song. Descriptive—the music lending itself to the words.

'The Hag,' set to music by Hamilton Law. 8d. nett. The composer has succeeded in putting good music to the well-known words of Robert Herrick. A four-part song for soprano, alto, tenor and bass.

'Go! Lovely Rose,' music by Malcolm Gray. 6d. nett. A part song for alto, 1st and 2nd tenor, and 1st and 2nd bass. Words by Edmund Waller (1605-1687). Dedicated to the members of the 'Orpheus' Rose Croix Chapter.

'It was a Lover,' music by Hamilton Law. 8d. nett. A four-part song, to the words of one Will Shakespeare, for soprano, alto, tenor and bass.

Published by **Elkin & Co., Ltd.**, Nos. 8 & 10, Beak Street, W.

'The Blue Bird Waltz,' from the Fairy Play by Maurice Maeterlinck, music by Norman O'Neill. 2/- nett, orchestra 1/4 nett, septett 1/- nett. Well worth getting, especially by all those who have had the pleasure of seeing this play at the Haymarket, and by those who have not yet seen this allegory.

Published by **Joseph Williams, Ltd.**, No 32, Great Portland Street, W.

'The Follies,' a selection of popular songs, composed by H. G. Pellissier, arranged for piano by Wilhelm Heller. 2/- nett; for the piano and for the violin and piano, by William Henley, 2/- zett. These will be appreciated by all those who have heard 'This fellow who is wise enough to play the fool!'

'Three Short Lyrics,' words by Ruth Rutherford, music by Florian Pascal. 2/- nett. These songs are entitled (1) 'Happiness,' (2) 'The moan of the falling leaves,' (3) 'Love's Even-song'—charming when effectively sung.

'Valse, Circe,' by B. S. Donaldson, for piano. A fine waltz, which has met with great success at the Chelsea Arts Club Ball, at the Royal Albert Hall on March 2nd, played by Corelli Windeat's Band.

'Forty-three Easy Studies for the Violin,' by F. A. Kummer, op. 60. 1/6 nett. This is a most carefully revised, new and critical edition, by William Henley, of these studies. The first 30 for the 1st position, then they increase in difficulty for the 1st and 3rd positions.

'Six Mazurkas,' by Florian Pascal, for the piano. 3/- nett. These are really fine dances, and every professional teacher or amateur should get them and endeavour to construct a dance on each of the suite: (1) 'Allegretto non tanto,' (2) 'Ben moderato,' (3) 'Con eleganza,' (4) 'Alia capriccio,' (5) 'Lento ma non troppo,' (6) 'Vivo, ma non troppo.' These are the movements which commence each mazurka respectively, and we give them to show the opportunities a real artist or composer of dances obtains for the conveyance of the various ideas expressed in each mazurka, the music of which compels the senses of the dancer. They are not easy.

Published by **Edwin Ashdown, Ltd.**, Hanover Square, W.

'Papillon Etude pour Piano,' par Karl Sommer. 3/-. A good piece, seeming to describe the flight of a butterfly, ending *fff*.

'Idylle,' by Edward Elgar. Piano, 4/-; violin and piano, 4/-; organ, 4/-; orchestra, 1/- nett. A charming study for the piano and piano and violin, by Elgar.

'Minuet Facile,' by Stepán Esipoff. 3/-. A delightful piece.

'Octave Study,' by Christian Carpenter. 3/-. A distinctly good and useful piece of work for the piano. 'Minuet in A,' by I. J. Paderewski. Solo, 4/-; duet, 5/-; easy arrangement in G, 4/-. This latter is arranged by H. E. Geehl, and should be used with success by teachers of the piano.

'Rêve d'une Columbine,' by Henry E. Geehl. 3/-. A graceful morceau for the piano, in four flats, changing into four sharps and back again into the original key. Geehl's pieces are always worth playing.

Taska Bron, the wonderful Russian violinist, who is only 17 years of age, played remarkably finely for the second time this winter at the Royal Albert Hall on Sunday, April 24th. During the winter he has been on a tour of 70 concerts throughout America, and there he had a great success.



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